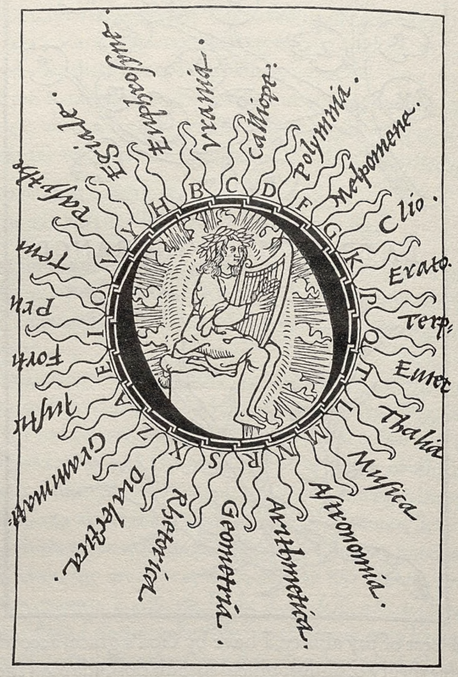
wise the nine Muses & their companions. All of which matter, to make it the better understood I have drawn below as best I could, leaving it for those who can and will, to do better.

IN this next figure I have designed and drawn the O in its superficial square, according to its proper measurement of ten units of height & ten of breadth, divided between eleven perpendicular & horizontal



lines, as you can easily perceive by the eye and by the compass, to show the accord between the said three-and-twenty links and the three-and-twenty letters which I have written in the rays of the Sun, each by itself, one after another, at the right of each link; and outside, between the rays of the Sun, I have also written & placed the nine Muses, the seven Liberal Arts, the four Cardinal Virtues, & the three Graces, each apart from the rest. And in the very center of the O, I have drawn and portrayed Apollo playing upon his divine lyre, to show that the linking together and the round perfection of the Letters, Muses, Liberal Arts, Cardinal Virtues, and Graces are inspired by Apollo, that is to say, by the Sun, or, if you like it better so, say by our true God and Creator, who is the veritable Sun, without whose aid all body & spirit is forever numb and vain, & without which we can have no knowledge of letters or of learning, or of any virtue whatsoever.

THE circular form of the O, and the circular form of the Homeric chain of gold imposed upon the said O, signifies the conjunction of all good qualities in perfection which every zealous student should have within himself. In geometry every circular figure, solid or not, is the most comprehensive and most perfect of all. When Horace said in his *Ars Poetica*,—

> Graijs dedit ore rotondo
> Musa loqui,* *Verse 323.

he did not mean that the mouths of the Greeks were round, like the mouth of a well, or like a ball, but that their Muse, their learning, and their language were most perfect. Wherefore this circle shall, as I have said, signify to us the summit of perfection that lies in the true knowledge of well-formed letters and of learning.

WE can now therefore see clearly enough that our two model triumphal letters, I and O, are justly fitted & adapted to the Homeric chain of gold, and that, righteously exulting, we can say again and again:—

> Io, Io, Dicamus Io, Io, dulces homeriaci.† *See Note 22.*
> Dicite Io Pæan, et Io bis dicite Pæan.‡ ‡ *Ovid, 'Ars Amoris,' II, 1.*
> Non semel dicemus Io, triumphe.§ § *Horace, 'Odes' IV, 2, 49.*

TO show that they who have knowledge of well-formed letters govern and excel the ignorant, and to arouse & stimulate shrewd wits, I will make below a drawing wherein Apollo, in a chariot of gold and precious stones, shall be drawn in triumph by the nine Muses, the seven Liberal Arts, the four Cardinal Virtues, and the three Graces. The four Cardinal Virtues shall hold the four corners of the chariot, and the three Graces shall lead its three horses—Eous, Pyrois, & Æthon. In this triumphal procession each of the Graces shall bear aloft in one hand the festal staff,—which the Romans call to-day *une Haulse com-*

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